



VOL. I.

NEW YORK, FRIDAY, SEPTEMBER 17, 1880.

NO. 33.

The Stringed Instrument Trade.

WISHING to ascertain the condition of the stringed instrument trade, a reporter of THE COURIER this week visited the leading firms in that line.

J. Howard Foote, of No. 31 Maiden Lane, was very busy when the reporter entered, and in answer to an inquiry about trade, said: "I am so busy that I have to work at night till eleven o'clock."

"Trade must be good?"

"Yes; I am behind my orders and cannot get goods fast enough. You see," he continued, "trade commenced this year earlier than usual. I do not generally get busy before the first of August, but this year business sprang up about the first of July, and has been rushing ever since."

"How long does your busy season last?"

"Oh, I shall be busy now until after the holidays."

"What class of goods are selling best?"

"All kinds. I am having great success with the Courtois cornets, for which I am sole agent in the United States, and I am having constant applications from all parts of the country for agencies. I have also taken the agency for the United States for Badger's celebrated Boehm flute."

"In what part of the country are you selling the most goods?"

"I am receiving large orders from all parts of the country. I have done an unusually good business this year in the South and Southwest. That is owing to the prospects of an unusually large crop of cotton."

"Then you think there will be no let-up to trade this fall?"

"No; we will have a better year's business than we have had since 1873."

At John F. Stratton's, Mr. Parsons, the active partner in the firm, who attends to all the business on this side of the water, was busily engaged in writing. Mr. Parsons, who is a very genial man and a great favorite in the trade, received THE COURIER representative cordially, and, in answer to his inquiry, said:

"We are very busy. I cannot remember doing a better business than we are doing at present."

"Are you selling more goods now than you did after the war, when there was such a rush?"

"We are selling more goods now than we did then, although, of course, they do not amount up to as much, because prices are not so high. We have added to our stock this year a line of musical boxes of the very best Swiss make, selected personally by Mr. Stratton. We are also having a big demand for Russian gut strings."

"Have you goods enough in bond to last you through the season?"

"Oh, no! we have already had to telegraph to Europe several times for different lines of goods of which we have run short."

"Then you don't think the coming Presidential election will have an unfavorable effect on trade?"

"No; the country is too prosperous and crops too good to admit of it."

C. A. Zoebisch was found in his office with his coat off, looking contented and happy. "I am around, getting up an article on the condition of the string trade," said the reporter.

"Oh! you want to get me in the paper. No, you don't. I don't want my name in the paper."

"But this is only a general article, and you ought to contribute your share with the other importers and manufacturers in this line."

"Everybody knows me, and can come and ask me what he wants to know."

"But this is for bands and dealers all over the country to read."

"I shan't say anything."

"I have talked with several importers," interposed the reporter; "they say business is good."

"Yes; there is business enough, but no money in it—only a commission."

"Then you can't make as much money now as when you first started?"

"No; there are too many in the trade now. When I started there were only two or three importers, and there was only one band in New York, and a nigger band in Philadelphia. Since that time bands have sprung up like mushrooms all over the country."

"Do you sell many band instruments?"

"Yes; I sell a great many band instruments, and also the Martyn guitar."

"Oh."

"No humbug."

"Ah."

"I'll have something for you to put in the paper about that instrument soon, but am not quite ready."

"All right. Then business is good?"

"Yes; excellent."

A visit was next paid to Mr. Martyn, of Martyn Brothers, in Cortlandt street, where the passage way to the office was blocked up with drums and other band instruments.

"This looks like business," said the reporter, as Mr. Martyn came out of the office to greet him.

"Yes; we are very busy, and have had to telegraph for several lines of goods. The demand is greater than the supply."

"What kind of goods are you selling most of?"

"We are selling a great many drums and low-priced accordions. There is a great demand for low-priced accordions, and they are very scarce in the market. We have 3,500 coming, and could sell them all, this week, if they were here. We are also having a great demand for the Martyn guitar. We have been behind our orders ever since we commenced to manufacture these guitars. We cannot begin to get them out fast enough. Beside our present force, we engaged a man this week, and expect two men from Europe next week, all experienced workmen. Even with this addition to our force we do not expect to be able to supply the demand."

"Are you doing a larger business now than you did at this time last year?"

"Yes, very much larger; and we think the outlook for the fall very flattering."

Mr. Bruno, when asked about trade, said business with him was rushing; that he is doing twice as much now as at this time last year.

"Where do you sell the most goods?"

"The bulk of my trade is with the South, although I sell all over the country. You know my business started in Macon, Ga., twenty-five years ago, and I afterward came to New York."

"Of what kind of goods are you selling the most?"

"All kinds. I am receiving a great many orders for band instruments, the election times increasing the demand."

"What kind of goods do you keep?"

"I keep nothing but the French instruments. I used to keep the German goods, but I like the French much better."

"Do you think there will be any falling off in trade this fall?"

"No; I think it will rather increase toward the holidays."

August Pollmann was found in his office eating his lunch.

"You see," said he, when the reporter entered, "I am so busy I cannot find time to go out for my meals."

"How does business compare with last year?"

"We are doing double the business we did then. Of course, some lines of goods sell better than others. For instance, drums are in great demand."

"Are any goods scarce in the market?"

"Yes; some lines of goods are getting scarce. We did not buy a full assortment at the beginning of the season, but are ordering largely. Our business, since we started two years ago, has been increasing right along, until now I have not as much room as I would like to have."

"You find trade good all over the country, do you?"

"Yes; business generally all over the country is good, but the Southern trade has improved in a very marked degree."

Mr. Stark, of Stark & Co., No. 25 Murray street, seemed to be very happy to receive a call from the reporter, and in reply to his questions said:

"Trade has been very brisk; in fact we had to telegraph for goods."

"Do you sell band instruments?"

"No; nothing except drums. Our business is exclusively with dealers."

"Do you think trade will continue good through the fall?"

"Yes, I think that the importers will all run short of several lines of goods. Already drums, accordions, harmonicas, and strings are very scarce."

"Then business, so far, has come up to your expectations?"

"Yes, we are fully satisfied."

The next call was on Charles Missenharter, the cornet manufacturer. Mr. Missenharter said: "Business is excellent and the prospects favorable for a good fall trade. There is an increasing demand for the better class of goods. Notwithstanding we have recently moved into our new factory where we have more room, together with steam power and every kind of improved machinery, still we are unable to keep pace with the orders which pour in upon us. My son has just returned from Europe, where he visited all of the leading manufactories and noted the latest improvements, some of which we shall adopt."

"Then you think we can manufacture goods just as good here as they can on the other side of the water?"

"Yes; better. I have medals now from places

where I have been in competition with and beaten them."

"Then you think there will be no 'let-up' to trade this fall?"

"No; we are having all we can do, and expect to continue busy."

Alfred Dolge on the State of Trade.

"STATE of trade, eh? And prospects for the season? I know what you're after, and will give you the whole thing in a nutshell."

Thus was THE COURIER reporter greeted by Alfred Dolge, who was found in his little office, up to his ears in correspondence, maps, contracts, and samples indicative of a tremendous load of business, but as cool and pleasant as ever. Since his sagacity had divined the reporter's purpose at sight, the latter sat down, lit one of Mr. Dolge's celebrated cigars, and heard him continue as follows:

"Yes, sir; I'll tell you what, there is no boom, but a nice, active, steady business all around. The piano makers have been astir since the middle of last month and now the organ makers are coming in with heavy orders. There is no doubt that business will increase and improve at a fine rate for the rest of the year and longer. Prices have settled down to a fair basis, acceptable alike to producer and consumer, and none but slight fluctuations are to be expected for the season. All my customers, of all sizes, are uniformly satisfied with the present outlook; no one seems to borrow trouble from the coming elections, and if anybody complains of bad business to-day it is his own fault. Just let me give you a teaspoonful of statistics bearing on the subject; they are of my own compiling, but pretty accurate, and highly illustrative of this new era of prosperity, sir. There are at this hour 92 piano manufacturers in the United States and Canada, who now average 960 pianos a week, or say 48,000 this year; 63 of these with an average of 32,000 pianos are using my hammerfelts, while of the remaining 16,000 pianos, about one-half are supplied with other American makes, and the other half with imported German felt. Now, allowing an average of about three-quarters of a pound of hammerfelt to the piano, this would give a home consumption of 24,000 pounds for my felts, about 6,000 pounds for each of the others. My actual sales this year (showing over 18,000 pounds till September 1) will amount to more than 27,000 pounds; the surplus is easily accounted for by my export trade (by the way, I shall soon give you some interesting figures on the ratio of export and import in hammerfelts) and by the fact that many of my customers, who are using heavy felts, average much more than three-quarters of a pound to the piano, some of them going as high as one and a half pounds. This 27,000 pounds against 20,158 pounds sold last year, shows a gain of 33 per cent.; comparing with this the increase in manufacture of pianos for the corresponding periods, which is 20 per cent., at the utmost, you find a decided ascendance of my high-priced felts over the other and cheaper makes—the surest sign of prosperity in the trade. I guess that is about all you care to say this morning. Goodby, then, but call again."

...Constantin Sternberg, the Russian pianist, arrived in New York by the steamship Wieland on Wednesday morning. It has already been announced that he will make a tour of the United States, accompanied by Carlberg's orchestra. He will play the Weber piano exclusively, and will make his debut to the New York public at the Academy of Music on October 7 and 9, in an evening and afternoon concert. He was born in St. Petersburg, in 1854, and early in life showed wonderful signs of musical ability. He received a most thorough instruction in the conservatory at Leipsic, and graduated with highest honors from that institution at 14 years of age. He has subsequently pursued his musical studies while giving concerts and leading orchestras, and now his reputation as a pianist is world-wide. He has given recitals to the most critical audiences in St. Petersburg, Berlin, Breslau, and London, and is everywhere regarded as a pianist of superior merit. His success in this country will, no doubt, be second to none.

At the Covent Garden promenade concerts Vera Timanoff, who made her debut during the summer at the Philharmonic concerts, made her first appearance August 28, playing Liszt's version of the march from Beethoven's "Ruins of Athens," and other works. On August 30 the Polish lady played the pianoforte concerto in C minor of Beethoven, and a tarantella by her master, Liszt.

CORRESPONDENCE.

Matters at Home and Abroad.

[CORRESPONDENCE OF THE COURIER.]

NEW YORK, September 15, 1880.

TO-DAY the fair at the American Institute is to be opened. Music will be furnished by Arbuckle's (late Downing's) Band, and the Jardine organ will be at the mercy of all those who care to play upon it, except during the hours when the band has the floor. It is scarcely likely that things will be in running order until the beginning of next week, for exhibitors are notorious for being behindhand in putting in place what they have decided to display.

On to-night, also, Rudolph Bial's benefit occurs, which, no doubt, will be noticed at length in your columns. It is with the sincerest pleasure that I view the success of this musician; for that he has had a great success is evident from the fact that the 500th night has been reached. When the concert hall was first opened many persons predicted that it would only exist for a brief space, and then sink into insignificance as a mere "beer hall" of the usual type. Such voluntary and premature prophecies have been long ago dispersed, and now Koster & Bial's Concert Hall has become a necessary and permanent city institution. The orchestra has been gradually enlarged, and the music has become of a better and more interesting quality, with a prospect, in the near future, of a still higher class of works being offered on frequent occasions. I wish the conductor a continued and larger success.

It is a pleasure to see that A. R. Parsons has been invited to repeat his lectures on music during the coming season, by a number of persons interested in the subject he so ably illustrates. By those who know him personally he is spoken of with much respect, and warmly commended for his earnestness and ability in the preparation and delivery of his ideas.

What evil destiny pursues musicians? Two of them have recently had the misfortune to break a leg—the celebrated Wagnerian tenor, Niemann, and the well known London conductor, Rivière. Such accidents should be expected to happen to those engaged in the ballet, but they rarely befall performers of that class. Life seems to be made up of hair-breadth escapes. Every day may, metaphorically speaking, be viewed as a hidden pit, which may or may not be passed over safely, notwithstanding the extreme care which may be taken to accomplish the feat. To-day, the machinery of the body is in comparatively perfect order; tomorrow, without any fault of one's own, it may be seriously, aye, even fatally wrecked. But all the philosophizing in the world will avail naught as a preventive to accidents; therefore, it is to be hoped that Niemann will not be forced to have his leg amputated, as is now thought to be necessary. Rivière's misfortune seems to be less serious than Niemann's.

Piano recitals will be very numerous the coming season. Besides those already announced, others, doubtless, will be from time to time added to the list. It is reported that Anna Bock will give three recitals in November in Steinway Hall. Teresa Carreno will remain in New York during the season, and will, probably, enter the battle field. Franz Rummel has not yet been heard from, &c. In connection with these remarks it may be fitly observed that, notwithstanding the number of performances given, the same compositions are played over and over again by different pianists. The number of new works presented is very small when compared with those that have already been "played out" by constant repetition. In short, considering the number of pianists, the general repertoire offered is not large, to say the least. The new Russian pianist, Constantin Sternberg, will bring with him to this country two new piano concertos, one by Scharwenka, the other by Moszkowski, both being dedicated to him. So report says.

Speaking of pianists, it has been announced that Joseffy has accepted the position of first professor of the piano in the New York College of Music. Whether he has the same gift for teaching as playing is yet a matter of conjecture; but, let this be as it may, his connection with the institution named above is worth

a good deal to its managers, considering the prestige his name carries with it. Thomas having accepted the directorship of the choral and orchestral department of the same college, and having advertised his intention of forming a choral body to aid him in producing large vocal works, it seems that he has decided to enter the field which Damrosch has alone so long occupied, whether in a spirit of rivalry or to do something further for the benefit of music in New York, will be revealed in time. That there should be a "generous rivalry" between these two well known conductors is to be expected; if it is this and nothing more, good must result from it.

I am very glad to see that the New York Vocal Union has chosen the admirable organist and musician, S. P. Warren, for its conductor for the ensuing season. The concerts given under his direction should be of a high order. The probabilities are that they will be. The society limits itself to three concerts. Those given in the past have never failed to be interesting, but the best work of which the society is capable has as yet to be accomplished.

The regular evening concerts at the Metropolitan Concert Hall continue to be well attended. The musical performances lack individuality and spirit, however, and can scarcely improve with the present surrounding conditions. With an inexperienced "chef" the best results cannot be obtained or, in fact, expected.

Teresa Singer, who made a very favorable impression a year or so ago in "Aida," when that opera was represented by the Strakosch Company in the Brooklyn Academy of Music, has lately been extremely well received throughout Italy in the same work. The *Gazetta d'Italia* says: "The execution of the work could not really have been better. To see and hear Singer caress with her velvet voice the heavenly phrases of the 'love duet' in the third act, it would not be judged that she claimed the North as her birthplace, but that she was a true daughter of the Nile and of the deserts. She is an artiste that to a very finished style of singing adds a very powerful dramatic sentiment, and a force and impetuosity of accent to stir the calm and ascetic contemplation of a recluse." Although this praise is quite strong, it may be accepted with very little reservation. Undoubtedly she possesses dramatic power of a more than common order, and if her voice is not absolutely perfect with regard to intonation, equality, &c., it is at least sympathetic, powerful and vigorous. We heard too little of Singer and too much of others less gifted but more "puffed up." If she ever returns to us she will be well received, without doubt. CHRONICLER.

Music and the Drama in Bloomington.

[CORRESPONDENCE OF THE COURIER.]

BLOOMINGTON, Ill., September 9, 1880.

IN the past week our city has been full of music. During the County Fair we had two dramatic companies playing here, of which the Criterion Company which played at the Opera House was decidedly the best. Each company had a brass band engaged, and as both places of amusement are quite near each other there was music at wholesale.

The music trade is quite good here, and prospects are very favorable for the future. Tilletson & Fell, managers of the opera house here, sent a concert company to Atlanta, Ill., where it gave two concerts to good houses on September 6 and 7. The company consists of the following members: Mrs. Nannie Beuter, vocalist; Lillian De Garmo, dramatic reader; Geo. Hastings, violinist, and A. Beuter, pianist. The company gave great satisfaction to the audience, which was quite enthusiastic. The readings by Miss De Garmo, and the vocal numbers by Mrs. Beuter, who possesses a fine mezzo-soprano voice and sings with excellent taste, were the main features of these concerts. Mr. Hastings also contributed much toward the success of the concerts by his violin and cornet solos, which were given with fine effect.

Bloomington is to be blessed with one more brass band, which has lately been organized under Mr. Norris' leadership. The band is to consist of twenty members; but so far, but one-half that number has been enrolled.

Mr. Beuter is preparing some fine church music for the Second Presbyterian Church. He will give some of Dudley Buck's anthems, also several fine selections of Kotschmar and Warren during the fall and winter.

F. Mueller has discarded the musical profession and entered the ministry; he preached his first sermon last Sunday at McLean. I hope he may continue to grow in grace and become a great preacher; this country needs them very much.

I close with the earnest wish that THE COURIER may live long and prosper. ARION.

"Hop Scotch" in Burlington.

[CORRESPONDENCE OF THE COURIER.]

BURLINGTON, Ia., September 6, 1880.

GULICK-BLAISDELL guaranteed attraction No. 3, "Hop Scotch," was presented to a large house on last Saturday night, and the audience enjoyed it immensely while it lasted. As you are doubtless aware, "Hop Scotch" is a compound mixture of incidents and accidents, interspersed with music. Lester and Williams in their rôles were most excellent, as were also Mason and Sully. Louise Manfred was loudly encored and deserved it. The entire company was far above the average, and again scored a success for Gulick and Blaisdell. "Hop Scotch" was ably managed by Mr. Stevens, who is as gentlemanly as efficient. I want to say a good word for the band, which, for the number of pieces, made the best music we have had for a long time.

Nellie Hall, one of our young vocalists, has a benefit on next Friday night. She intends going East soon to pursue her musical studies.

I am pleased to learn that Max Heyner has organized his "orchestra," and has had two or three rehearsals; I shall look for a concert soon, and know it will be well attended. James Rogers commenced his duties as organist at the Congregational Church on last Sunday. When I say he is the best organist by far that has been here, I think I echo the thoughts of all who listened to him on last Sunday. The quartet choir, composed of Emma Nelson, soprano; Mrs. C. P. Funck, contralto; E. Lehr, basso; Mr. Wilcox, tenor, sang beautifully, and the accompaniments by Mr. Rogers were as enjoyable as the singing. It is refreshing to hear an accompaniment that the voice leads and is modest enough to not want to be noticed. People here are used to having accompaniments in the brass band order.

The Davenport Comedy Company play "All Correct" next week. MAX.

Things Musical and Trade Prospects at Milwaukee.

[CORRESPONDENCE OF THE COURIER.]

MILWAUKEE, Wis., September 11, 1880.

I OMITTED to write you a letter last week because I thought there was hardly news enough to make it worth while, but I overlooked the following programme, which is worthy of record. It was given at Lake Side, a summer resort about twenty miles away, by the Heine Quartet of this city, two amateur singers from New Orleans, an amateur singer and a professional pianist from here. I hear the performance well spoken of:

PART I.

1. Overture, "Egmont".....Beethoven
Heine Quartet.
2. Aria from the opera "Rigoletto".....Verdi
Baritone solo, A. G. Bodden.
3. Violoncello Solo.....Servais
Lewis Heine.
4. String Quartet.....Schubert
Heine Quartet.
5. "Erl King".....Schubert
Soprano solo, Mrs. L. Yates.

PART II.

1. *a* Presto Agitato.....Mendelssohn
b Airs de Ballet.....Jadassohn
Piano solo, J. A. Klauser.
2. Quartet for piano, violin, viola, violoncello.
Heine Quartet.
3. Aria from the "Huguenots".....Meyerbeer
Soprano solo, Nita Bohn.
4. "Fantaisie".....David
Violin solo, Lizzie Heine.
5. Duet for soprano and baritone from the opera
"La Favorita".....Donizetti
Mrs. L. Yates and A. G. Bodden.
6. Romanza and march from "Tannhauser".....Rich. Wagner
Heine Quartet.

Chas. A. Garratt has just closed a series of organ recitals, of which I only heard the last. The programmes, which were decided by a committee of

managers from Emmanuel Presbyterian Church, for the benefit of which they were given, were of a light and popular character. The last was for Mr. Garratt's benefit, and must have been a pecuniary success, as the church was crowded. Mr. Garratt plays overtures and light music equally well, and succeeded in delighting his audience, several pieces receiving an encore. He promises a marked improvement in the programme next summer, now that he has the ear of the public. It will be easy to give some thoughtful, serious music at the beginning of the evening, and put in the sweetmeats afterward.

Active preparations are now on foot for the coming season.

The musical society is reported to be in excellent financial condition. It is now preparing Dudley Buck's "Golden Legend." The work will be sung in German, the words being translated by Frank Sillu, a talented and cultivated gentleman of this city and an excellent writer of original German verse. This society will also give Raff's symphony, "Im Walde."

I do not yet know what definite plans the Arion Club may have.

The Heim Quartet promises another series of chamber music recitals, and Gustav Bach, who is just back from several years' study in Leipzig, will soon give a concert. He is a son of our local conductor, Chr. Bach, and is said to be an excellent violinist.

Harry Arnold, a very talented young organist and pianist, leaves for Germany soon, to spend three or four years in study.

Some of us enjoyed a visit from Annin W. Doerner, pianist and teacher in the Cincinnati College of Music, a few days ago. He was on his way home from Madison, where he has been rusticated and studying chamber music. His playing was a treat.

I am informed that Julius A. Klauser has nearly ready for publication a work on pianoforte technics. I have not yet seen it.

Last week "Buffalo Bill" and Tony Dernier's "Humpty Dumpty" troupe delighted crowds at the Academy, and this afternoon and evening Lawrence Barrett played *Richelieu* and *Julius Caesar* to large and appreciative audiences. His support was, on the whole, worthy of him, and it was all very satisfactory.

The trade here seems to be in very good condition. F.

Rudolph Bial's Benefit.

LAST Wednesday night, September 15, a concert took place which was not only musically interesting, but also presented other pleasing aspects. Koster & Bial's Concert Hall was illuminated with the electric light for the first time in order to celebrate the 500th concert given therein, as well as to add brilliancy to the occasion of the admirable conductor's benefit—Rudolph Bial. Rafael Joseffy also appeared as a compliment to Mr. Bial, a fact which proves how highly this gentleman is estimated by the most eminent artists, besides showing the liberal views which Mr. Joseffy himself entertains. With all these attractions it is not to be wondered at that the beautiful hall was crowded to its utmost capacity, and that the appearance of Mr. Bial in the orchestra was the signal for bursts of enthusiastic applause, in which the musicians joined, some with their voices, some with their instruments, and some with both.

After the commotion had somewhat subsided, the first piece on the programme was commenced, the beneficiary's "Anniversary March." With an increased orchestra of sixty performers, the usual prominence of the brass instruments was in a great measure overcome, and a fine powerful *ensemble* was the result. This piece was encored. Mendelssohn's "Midsummer Night's Dream" overture was rendered with a careful regard to phrasing, time and shading, but the soft character of the piece was its chief fault, as the *pianissimo* passages could not be heard by those outside of the main hall. The "Air" from Bach's "Suite" which followed was encored, in which the strings sounded rich and strong. The "Sailor's Chorus" from "The Flying Dutchman" was also redemanded, and responded to with rather too good a grace, considering the number of encores which had already been granted.

The "Introduction" to "La Traviata" came next,

followed by a rather novel and (for its class) beautiful composition, the director's "Baby Polka." The baby cries introduced into it excited the risibilities of the audience to a great degree, and, of course, the piece was enthusiastically redemanded. The last loud and long "baby cry" at the close of the piece, after the music has died away in a sort of lullaby, and which is followed by a short sforzando chord, supposed to represent the "spank" of the exasperated nurse, was peculiarly absurd and laughable. This polka shows thought and talent, notwithstanding its name and limited scope.

The overture to "Rienzi" opened the second part, which was followed by the "Johanniskoeferln" waltz, by Johann Strauss, one of the most interesting and beautiful works of this celebrated dance writer. It was played with much taste and effect. Gounod's "Meditation" on Bach's first prelude, arranged for orchestra by Mr. Bial, was redemanded. Instead of repeating it, however, the celebrated unison passage for the strings, in the last act of "L'Africaine," was performed with fine effect. This was also encored.

Thunders of applause and yells greeted Mr. Bial as he took his place at the head of the first violins, in order to play under the direction of Mr. Joseffy, who, when he appeared, was also vociferously cheered and applauded. The new "Marche Turque Characteristique" (concert piece), by Joseffy, had been arranged for orchestra by Mr. Bial and was performed for the first time on Wednesday night. It certainly belongs to the class of works called "characteristic," and has almost an "Indian" coloring, if the expression may be permitted. It is effectively scored, and was excellently rendered under Joseffy's direction. It met with a very enthusiastic reception, but, instead of repeating it, Mr. Joseffy, with as much modesty as delicacy, came forward and sat down at the Steinway grand piano, which was the signal for renewed applause. When this had ceased the orchestra began the introduction to Liszt's "Hungarian Fantaisie," and thus put an end to all further demands on the part of the seemingly hungry auditors. It is needless to say how Joseffy played this piece, for it has been noticed over and over again. Suffice it to say that he displayed his genius as of old and charmed every one who listened to him. He was encored, and gave delicate and refined interpretation of a favorite selection. The only fault to be found was that referred to when speaking of the overture to "Midsummer Night's Dream," the soft passages being able only to be heard by those fortunately seated near the orchestra. Of course, this was unavoidable, for, considering all things, the audience kept very quiet.

The third part of the concert comprised four pieces: "Mignon" overture, Thomas; "Wellen und Wogen Waltz," Strauss; "Spinning Song," Mendelssohn, and "Electric Light Galop," Bial. After the success of Wednesday night Koster & Bial's Concert Hall will undoubtedly be more popular than ever, and the conductor, Rudolph Bial, become a general favorite.

Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended September 14, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Barcelona.....	..	..	..	..	1	\$8
Bristol.....	1	\$250	..	..	..	..
Cuba.....	..	..	9	\$264	..	..
Glasgow.....	2	180	..	..	..	..
Hamburg.....	16	1,022	..	..	..	..
Liverpool.....	50	2,268	..	..	..	..
Mexico.....	..	..	..	..	1	71
Sandwich Islands.....	3	550	..	..	..	..
U. S. of Colombia.....	..	..	..	..	15	200
Totals.....	72	\$4,270	9	\$264	17	\$279

*Piano materials.

IMPORTS.

Musical instruments, 150 cases.....value. \$21,109

EXPORTS FROM BOSTON.

For the week ended September 10, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	26	\$3,249	..	..	..	..
Nova Scotia, &c.....	1	\$335
Totals.....	26	\$3,249	1	\$335

IMPORTS.

Musical instruments.....value. \$605

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The Improvement of Sound.

MR. Engert has devoted considerable attention to the augmentation of sound. His first experiments were made with steel plates, selected arbitrarily. We ourselves pointed out some time ago to the indefatigable and persevering experimentalist that it would be better to have the plates approximately tuned, so as to bring out and intensify the most suitable partials or overtones. This, from information supplied to us, has now been done, and with a satisfactory effect. A practical experiment was made on the premises of the inventor on the 7th ult.; and although we were not able to attend ourselves, we understand that it was most successful, and will encourage the veteran to still further experimentalize on the subject.

Mr. Engert also now employs steel wires to break up the sound-waves. This idea is not new, some similar plan having been used, if we remember rightly, in Exeter Hall some twenty years ago. But Mr. Engert is the first to have brought the plan into more practical use. "Sound," says Mr. Engert, "has but too often been the slave of circumstances, science having generally failed to devise means by which the words of the orator, or the notes of the singer, have been able in any adequate degree to reach a large audience. This state of things has been the cause of much trouble, and has obviously greatly hindered the expression of thought, it being no uncommon thing for entire sentences to be lost in consequence of a confusion of sounds in the air. This confusion arises from an after-sound of former words or notes used by a speaker or singer. It has been found that a semicircular building, lined throughout with pine-wood, is the best known structure for producing the conveyance of sound, and for the following reasons: (1) The various return waves of a sound come back so quickly—almost at one and the same time—as to combine with the original note, and render it full and rich; (2) the pine-wood has an affinity for absorbing the vibration of the air produced by a note, and increasing the same in a similar way to the sounding-board of a piano; (3) the travelling speed of sound in pine-wood is about four times greater than in common air. This quick distribution of sound, combined with the absorption, almost entirely prevents the after-sound, so that every word spoken, or note sung, is heard distinctly. There are not many buildings, however, that have a semi-circular shape or a pine-wood lining, and the practical difficulty has always been to overcome such enemies of sound as large stone walls, arches, domes, recesses, projecting buttresses, and many other obstacles. These are simply destructive to sound, each of them giving one or more return waves, not coming back together as in the semicircular building, but at different times, according to distance and the various angles they have to make, causing the return waves of sound to be often heard from four to five seconds after the note has been emitted. This greatly interferes with the succeeding words spoken, and they, in turn, naturally increase the confusion in the air. The audience hears but imperfectly, indistinctly, or often not at all, the speech, the sermon, or the song which, by proper arrangement, might easily have been conveyed to them. Hitherto no adequate remedy has been found for this evil, except in a very partial degree by such contrivances as double ceilings, hangings, or drapery. Listeners have grown accustomed to hear but a few disjointed words; the thread of the discourse is often hopelessly lost, and a great deal of discomfort and loss has been inflicted on the world for centuries. Now for the remedy. In a hall constructed as above described, three causes were given for the excellence of its acoustic properties: the semicircular form, the absorption of the vibration in the air by the pine-wood, and the velocity of sound therein. The first of these—that is, the shape—is not perhaps very necessary, and need not be now regarded; but both the absorption and the velocity can be supplied artificially, and in a higher degree, as I have already proved by my former invention of vibrating steel plates. These are so very sensitive as to take up the most gentle vibration and render the speed of sound infinitely greater than in the pine-wood structure. In air, sound travels but 1,100 feet in a second, but in steel the speed increases to 16,000 feet in the same time. Steel plates, however, cannot be employed in all instances, but steel wires may, and are admirable for this purpose. To properly apply the new invention, one or more layers of steel wires are stretched along a building lengthwise, connected by cross wires and spiral springs, and properly tuned, so that the vibration may be absorbed and conveyed from one wire to another and instantaneously spread over the whole building. This entirely prevents any after-sound, as the naturally slow speed of sound in the air has been so accelerated that the words of a speaker or the notes of a singer reach the audience about fifteen times more quickly than under ordinary arrangements. And this is not the only improvement; for the vibrating steel plates will have rendered the note so clear, rich, and distinct, as to present a charmed sound, of which composers have hitherto only been able to dream. One of the many advantages of steel wires is to convey sound distinctly from one place to another, and an additional benefit attending these inventions may be pointed out. It is the saving of force. How many orators, filled with

* The thoughts that breathe, the words that burn, are unable, from sheer lack of physical strength, to address anything like a large audience? The continued effort of a speaker to make himself heard has a tendency to check the

flow of ideas and impede the force of argument. But the steel wires and plates produce a power like magic on the speaker or singer; the chest seems to widen, and the strength to increase; the troubles are gone; ease and comfort take their place—for sound is now as free as a bird in the air."

There is no doubt that Mr. Engert's idea is well worth the attention of pianoforte makers and organ builders especially; and we opine that, in the near future, plans of the idea here suggested will be in practical use.

The inventor's recent labors have been based upon the fact that while sound travels in air at a speed of about 1,100 feet per second, it is transmitted by steel at a speed of about 16,000 feet, or nearly fifteen times as fast. Of this property he makes use by adopting a number of steel wires, solely for the purpose of the rapid transmission of sound, while he also employs his steel plates for the purpose of increasing the volume. The steel wires are stretched either in one or more places, from end to end of the hall, as well as transversely; they are connected by other wires and spiral springs, and the whole system terminates above the platform, but independent of the resonating plates. Mr. Engert's theory, if we understand it correctly, is that the sound will be transmitted from one end of the hall with a speed which, compared with the usual transmission through air, is very rapid, so that a note given out at one end will be heard at the other long before the wave has time to rebound and destroy the original sound. The wires, moreover, have the effect of destroying or annihilating those reverberatory waves, and their sound may be transmitted purely and rapidly over considerable distances, and even from one floor to another, by connecting wires. If the wires are stretched at any considerable height from the floor, the sound must, of course, still be transmitted by the air from the wires to the audience; the wires being of different lengths, or having their lengths interrupted by cross-connection, they will vibrate with different sounds, and adapt themselves each to their particular note. Mr. Engert also proposes to use the steel wires without any plates wherever an increase in volume of sound is not desirable. But the words spoken, and notes sung, were clearly and distinctly heard at the far end of the hall, and even on the floor above, where there was a system of wires in connection with those in the room below, in which the instrument and speakers were placed. Considerable credit is due to Mr. Engert for his perseverance in investigating this interesting subject.—*Musical Opinion and Music Trade Review.*

A Buffalo Organ.

THE principal organ manufactory in Buffalo is that of Garr. H. House, at 122 Clinton street. This establishment is exclusively devoted to the manufacture of church organs of every description, from the most elaborate and expensive to the smaller chapel and hall organs.

Of recent years there has been an increasing demand by small churches, chapels, lodge rooms, and also by organ teachers and students, for an instrument, that, while capable of producing the grand and beautiful effects of a large church organ, at the same time occupies less space, is less complicated and not too expensive to come within moderate means. Such an instrument Mr. House has succeeded in producing and is now building, which in its capabilities, for either power or delicacy, equals anything ever before offered to the musical public at the same price. It is built of the same quality of material and workmanship and the same principles of construction as are used in the largest organs, and the dimensions are such that it can be set up in any ordinary sized parlor, which is an inestimable advantage to teacher and student, as it entirely does away with the inconvenience of visiting a church for instruction or practice. It also possesses many other important advantages. Instruments of all sizes and compass and combinations of stops, and varying in prices from \$500 to \$5,000, can be obtained of Mr. House, the workmanship and materials of which are guaranteed of the highest class of skill and best quality.

Mr. House came to Buffalo, from Ithaca, in June, 1845, and for fourteen years afterwards he devoted his attention to manufacturing pianos and organs; but since that time his business has been exclusively connected with church organs, in the construction of which he has earned for himself a high and well deserved reputation, his business connection extending throughout New York State to Pennsylvania, Ohio, Michigan, Illinois, Wisconsin, Iowa, and other Western States and Territories, and for churches, &c., through the cities and towns of these States has built some of the finest organs in the country.

The business premises consist of three stories, fronting Clinton and Elm streets, of 110 feet in length, and are fitted up with every modern appliance for turning out first-class work with dispatch and promptitude; steam power being supplied by a boiler and engines on the premises to work the machinery and facilitate the interests of the concern generally.

It is acknowledged by all who ever had transactions with Mr. House, and the profession in general, that he thoroughly understands the organ building business. He has from time to time made many improvements himself, and still keeps up with the times in all the novelties or inventions of the day, which his lengthened experience and practical knowledge of the business knows how to utilize and apply, perhaps better than any of his competitors in the building of organs—his name being sufficient guarantee for the quality and character of the instrument.

Promenade Concerts, Covent Garden.

THE plan of devoting Wednesday evenings to music of a classical character is one which cannot fail to meet the views of a large number of lovers of music, and, therefore, we are not surprised to find as large, and sometimes larger audiences at Covent Garden on Wednesday nights than upon other evenings. In the present concert considerable variety was given by selecting from various composers, but Mendelssohn was honored in two pieces; while in other cases the composer's name appeared but for one item. Among the attractive pieces may be named the captivating "Dance of Sylphs," from "La Damnation de Faust" of Berlioz. This so pleased the audience, not only by the picturesque grace of its melody, but by the refined manner of its execution, that it was encored. Weber's overture, called in this country "The Ruler of the Spirits," was included in the programme, and some of the incidental music from Schumann's "Manfred." One of the largest and most important works of the night was Mendelssohn's "Italian" Symphony, which tested the capabilities of the orchestra and the taste of the conductor most fully. Both conductor and band fairly deserved the enthusiasm created by the performance. Another piece by Mendelssohn, "The Andante and Rondo Capriccioso," for the pianoforte, enabled Josephine Lawrence to do herself great credit as a solo player. Miss Lawrence also played pieces by Schumann and Scarlatti. The vocal music, as usual, was greatly appreciated by the audience. Miss Williams sang "With verdure clad" with all needful expression, and a new song by Roedel, "Grace Darling," with considerable effect. Mr. Lloyd selected the air "Love in her eyes," from Handel's "Acis and Galatea," and a song by Sullivan; but Mr. Maybrick, in Schubert's song, "The Wanderer," somewhat overtasked himself, simply because it requires a deeper voice. He was, therefore, more fortunate in one of his own songs. In the second part was found the delightful ballet music from Auber's "Gustavus," an opera founded upon the same plot as Verdi's "Ballo in Maschera," and, although possessing many beauties, is never given now upon the stage. The ballet music forms one among the best parts of the opera, and for this reason its introduction into the programme may have the effect of reviving an interest in a truly meritorious work. Several of the other pieces introduced form the permanent attractions, and have already been spoken of in times before. On Friday, for the customary "English Night," Sterndale Bennett's "May Queen" was the chief attraction, Miss Williams, Miss Cravino, Mme. Antoinette Sterling, F. Boyle, and Walter Clifford being engaged as principal vocalists on the occasion.—*London Era, August 20.*

The Genesis of Art.

THE artistic life, the genesis, the evolution of art, must be sought not in the finite, unchangeable, separate works of art, but in the artistic form, in the mental combination of lines, colors, or sound of which the concrete works of art are but the visible and lifeless image. The individual artist creates the portrait, but does not create the reality; the artistic form lives in his mind, and in his mind undergoes definite alteration in a definite direction, as inevitable as the expansion of a bud into a flower or the expansion of a flower into a fruit; changes which, by the necessity of its constitution, must be in one special direction, but which are modified in detail by the accidental peculiarities of the individual artist and his surroundings, as the necessary and inevitable general changes in a plant are modified in detail by the accidental peculiarities of its individual surroundings. To this individual artist and his fellows the artistic form has been transmitted by his predecessors at a given stage of development, and by him it must be transmitted at another given stage of development to his successors; whatever the modifications due the individual mind by which it has been contained, the artistic form must needs develop, and its stages of development must needs follow upon one another in a given order.

The work of art then does not owe its main peculiarities to the artist who gives it a concrete, visible, or audible existence; the works of all his contemporaries, however different their individual nature, resemble it in all its main characteristics; the pressure of the individual nature upon the artistic form which has lived in it through a phase of his existence is either scarcely perceptible, or perceptible only in very minor distinctions, which in no way disturb the great general features possessed by it in common with all the other works produced at the same time. Whatever the individual differences between the works of artists of the same generation, they disappear from view when we bring into comparison the works even of the immediately preceding or succeeding generation; the difference between Phidias and Polycleto is lost when we compare both Phidias and Polycleto with Praxiteles and Lysippus; the differences between Orscage and Memmi are lost when we compare both with Masaccio and Uccello; the differences between Handel and Marcello are lost when we compare both with Gluck and Jommelli; the sculptors of the year 400 B. C. are all more like each other than they are like the artists of the year 350 B. C.; the painters of the year 1370 are all more like each other than they are like the painters of 1420; nay, the composers of the year 1720 are more like each other, be they Venetian or Saxon, than they are like the composers of the year 1760.—*Vernon Lee, in Contemporary Review.*

Negro Minstrelsy.

PEOPLE of arid natures will remind us that the least progressive races of man have discovered the greatest aptitude for music. The negroes, they tell us, whose ingenuity is unequal to originate a form of spade or spoon, have managed to invent a musical instrument, the marimba. The great nations of antiquity, they continue, imported their music; and, of course, we are understood to infer that the great Anglo-Saxon nations of modern times import theirs. It is too true that they do import their music, and on a very large scale, and invoiced at prices outrageously in excess of the prime cost; and the only marvel is, what becomes of it? Some of it that reaches England, if not approved, is returned; and the rest appears to be re-exported to America and the colonies. In due time it comes back to us repacked and with fresh labels, and we pay for it over again. The one sauce and many religions might have been a mystery to a Frenchman; but it is a mystery to every one why a great people who can make a good table sherry, nutmegs and fine orange marmalades with so little assistance from Xeres, the Spice Islands, or Seville, cannot, even at Oxford or Cambridge, doctor music.

As for the great nations of antiquity our serious friends speak of, it must be remembered they were, in the first place, exceedingly fastidious in regard to their musical importations; and it may be assumed from indirect evidence that they had some powers of assimilation, some method of transmuting the raw products they imported. Comparisons with the ancients may perhaps fail us for want of a chapter in history still sealed; but in our times, and in a newer development of the art, we see how the Teutonic race in Germany have woven the luscious and almost lascivious turns of a melody, the languid plaint or fiendish wail of Hun or Gypsy, into purer strains or into the complex art shapes of waltz or rondo.

There is no surer test of the artistic powers of a nation than the capacity for utilizing foreign or national elements without lapsing into mere imitation. It is of the same nature as the power of tone painting or of reflecting the sentiments inspired by natural scenery, without conventional resorts to imitative effects in the orchestra; or of reproducing in an opera the local coloring even of an historical period, without the bodily insertion of pavan, chorale, or rigadoun.

In national music the British race is rich in materials scarcely yet touched from an artistic point of view. Some of what was to be gathered by castle and mead, by glade or stream, or wold and grange in merry England has appeared in the music of Locke and Purcell, Arne and Bishop; and there still survives in our hunting ditties, and in ballads of which the burden is of friar or freebooter, another and more rollicking accent redolent of the olden time; but in the few attempts that have been made to incorporate the national spirit in modern English opera, the required elements, whether they be English or Irish or Scotch, are introduced bodily without any artistic power of assimilation.

No one composer, however great his genius, no single generation will accomplish the subtle transmutation of an imported element. To discover that truth we have only to endeavor to trace the rise of what is called the "romantic element" in modern music. A common hero-worship is apt to ascribe to Beethoven or Weber the origination of a strange stream of sentiment which, long before those men rose to eminence, had begun to invade Western Europe from all parts; from the attic of Boccherini in Spain or from the minstrelsy of Hungary and Bohemia. But the individuality of the German mind as a Slavo-Teutonic compound was quickly stamped on the forms it borrowed from Italy or from sporadic races in German territory. Something of the kind occurred in this country two or three centuries ago, when the Italian madrigal was worthily transformed in native tones. Why that process has not been repeated in later times is an enigma seemingly less within the province of the musician to explain than in that of the moralist or historian. The musician is apt to fasten on surface causes, such as the want of means of instruction. Yet we are certainly as well off for music schools as our countrymen were in former centuries; and from Dr. Hullah's recent report it seems that in elementary instruction, at all events, we are not worse off now than the Germans.

We have a convenient mirror of ourselves, if we choose to make use of it, in our kinsmen in the United States. In spite of a continuous dribble of emigration from all quarters of Europe, the Americans jealously preserve the laws, habits and domestic institutions of Englishmen. They rival us in commerce and the industrial arts, and outstrip us in small ingenuities; but with all their cleverness and greatness, they return to us our tunes, slightly modernized and banjoized, or dexterously set in the form of German part-songs, but in many essential respects precisely as they went.

Our antiquarian knowledge is not equal to tracing the origin of prehistoric specimens of negro minstrelsy. We know that in former times there were songs called "Jump Jim Crow" and "Such a Getting Up Stairs," which may or may not have been French, or even Pelagic remains wafted from Peru to the Mississippi. But coming nearer to authentic records, and meeting with the name of Christy, we alight on ground not only familiar, but hallowed. Some of the popular melodies of the class and period we are referring to, lend themselves easily to a particular kind of simple harmoniza-

tion, and, like water *dal mar divisa*, flow back naturally into old English forms which, in the youthful reminiscences of a few of us who still survive, are associated with drowsy, unreformed mummings, lazily pealing organs, shadowy elms and cawing rooks, sundry flagellations, and other innocent joys of thirty or forty years ago.

The basis of the more pathetic songs of the Christy Minstrels order is derived from good, sound Episcopalian chants which have crossed the ocean, and, following the pioneer's ax into the far West, penetrated the hovels of what was till lately the modern bond in the plantations of the South. They come back to us in one changed rhythm or another, but their spirit and origin no twang of the banjo can overcome, no soot and tallow can disguise.

Again, in the Northern States there is a strong infusion of the British jig and hornpipe. In the conventional negro comic song, the Yankee drawl, the Scotch snivel, the Hibernian whoop, and the English guffaw amalgamate almost kindly with the yells and grimaces and other external manifestations of free and independent negro sentiment in the meeting house, dancing ring, or liquor shanty of New York or Pennsylvania.

Traveling southwards, along the banks of the great river and its tributaries, we encounter a decidedly new and a more melancholy and refined musical element. Its sadness is blended with the strains of the English ballads of fifty or sixty years ago, and reproduced with a certain indescribable charm in one or two of the more ancient Christy Minstrels' ditties. The element we speak of proceeds doubtless from the Creole stock in Louisiana; and is, perhaps, mixed with the tango of the Cuban negro.

It was in Louisiana that the pianist Gottschalk commenced to compose in a tone-painting vein, at the age of thirteen, when his senses were freshly impregnated with the luxuriant surroundings of a semi-tropical climate, when still a stranger to Parisian life, and before he became acquainted with Schumann and the apostles of musical progress in Leipzig. To the end of a prematurely closed and wandering existence, he never quite got rid of the banjo in his music, of the mournful cries of the banana seller, or of the melancholy impressions of the savannah. We were reminded of him in one part of the performances of Mr. Haverly's troupe of minstrels, who at present are pleased to occupy the stage of Her Majesty's Theatre. The scene is laid in a Southern plantation. The sun has dipped behind wood and swamp, and in the rays of a lustrous moon the young negroes come forth timidly to sing, with bated breath, and dance with a light and cautious footfall. The music, a gavotte, is quaint and characteristic, and the whole scene operatic and truthful. Alas! it is redemanded, and the negroes return and introduce "Annie Laurie!" In a moment, as it were by magic, the illusion vanishes, the limelight sheds its splendor in vain, our eyes become again conscious of the familiar amber draperies, and our ears reopen to the rumble of the 'buses in the Haymarket.

It was not that British or Yankee commonplace had suddenly resumed its sway, or that a pretty air, surrounded by many endearing associations, might not have been equally impressive as Gavotte or Habanera in a different dramatic situation. What the intrusion seemed to represent was the directness and, from an artistic point of view, immaturity of the Anglo-Saxon mind; its, perhaps, laudable indifference in other respects to "effect;" its natural attraction towards the absolute in music, or the gnomic and didactic in poetry. Such a mind cares nothing either for *chiaroscuro* or for realism as the intensification of art feeling in details. What it wants in the existing stage of its artistic development is the plain truth or the separate sensation in the smallest possible compass, and independent of order, symmetry, or artistic association. To such a mind, or with such a public, assimilating, refining or inventive powers in a medium so inarticulate as music must be impossibilities, except as accidental outcomes. Only with such a public, among civilized nations, could the Christy Minstrels, or the Moore and Burgess Minstrels, or the Haverley Minstrels continue month after month, year after year, as recognized musical institutions, or permanent sources of entertainment.

We do not affect to unduly despise the class of entertainment or the music it introduces. On the contrary, a great deal of it is very pretty music, and the executants in their way are accomplished artists. In fact, it would be an injustice to our valued friends at St. James' Hall, and it would also be a gross critical error, to argue as if the music were the only or even the principal attraction. Negro minstrelsy is, after all, less a musical than a dramatic entertainment. The main specialty is one of *genre*—the delineation of the character and manners of the colored population in the States; and in that regard few things are more amusing than a stump speech, or more admirable than Walter Howard's impersonation at the Moore and Burgess entertainment of a decrepit nigger who accompanies a medley of involved and inverted sentences from a penny novel with an uncertain sounding dominant and a still feebler tonic, *poco à poco diminuendo*. It is something more than a humorous performance: it is truth itself; and although representing the lowest form of negro life, it materially assists us in the musical part of our subject.

On the dominant and tonic, together with the sixth of the musical scale, is constructed the war song or, more properly, war chant of the Zulus as we now hear it sung at the Aqua-

rium in Westminster. The sixth of the scale does not in this instance represent a harmony interval, but a melodic tone counted from the dominant, and is almost an accidental adornment. The whole form is just what, from science and history, we should anticipate in a primitive musical effort. The native and unadulterated chants of the negroes in the Southern States of America, as well as in Spanish America, are of the same nature, except that an occasional use is made of the minor third. The negroes, of course, cannot be said to have any music at all; but on rudimentary forms they can engraft a little of what they hear in the countries in which they are domiciled. We have been reminded lately in this periodical by Carl Engel that the music even of an Aryan race, the gypsies, is largely influenced by the higher civilization or the musical remains of an ancient civilization with which it comes in contact in Spain or Hungary.

The notion that unintellectual or unprogressive nations discover any remarkable aptitude for music arises from a common error among unmusical people of confounding general musical talent with a sensuous love for music or with mechanical skill in the performance of music; the latter requiring powers of perception, a certain energy, and, we may say without offence, business faculties prominent in the savage. To seize from the wildly struck strings of the harp, or from the drone of the musette or monotonous sounds of the alp-horn, a savor of national character and scenery, and work it with consummate art into new products, has not hitherto been accomplished by inferior races; and curiously it has not yet been attempted by the great Anglo-Saxon race.

What has been called "Christy Minstrels' music" owed the little individuality it possessed to social and political causes which have ceased to prevail in the United States. Of the dramatic and picturesque elements so powerfully depicted in "Uncle Tom's Cabin," there remain only the languid climate and the somewhat depressing effect of any tropical or semi-tropical scenery on a large scale, added, it is true, to that childlike propensity to sudden mirth, an attribute of the negro bond or free.

The music, professedly of the same order at the present time, has no distinctive character whatever. It is a compound of the waltz, the ballad, and opera tune of the day, and is neither more nor less stupid than other English compositions of the same style, and made for more or less the same patrons. The attractiveness of present-day negro minstrelsy is less in the music than in the words of the songs; and that, perhaps, is the saddest feature in the question.

So long as all the songs at the Moore and Burgess entertainment, for instance, are characteristic of negro life in the States, the portion of the public which on a Monday popular concert night takes the left hand rather than the right on entering St. James' Hall, is thoroughly justified in its preference. But when the scenery and sentiment of negro domestic life are exchanged for those of London middle-class life, there is not much moral gain in the substitution, and the entertainment forfeits its artistic right to exist.—*London Musical Times*.

Music.

THE world has no gratitude; no memory for aught but disagreeables. And yet I know not why one should speak of her so hardly, making her, as it were, the scapegoat of individuals—so meek and unvengeful as she is too. I suppose the cause is cowardice; a collective hatred, too, has all the relish without the bitter after-taste of a personal animosity. But to continue. The world hates all musicians because they make a noise. She classes them with German bands, barrel organs, paper boys, old clothes men, the irrepressible sparrow, the matutinal quack of the park-haunting duck, and the town-bred chanticleer, who, by crowing throughout the night, forfeits his only claim to respect. Musicians violate the peace of the domestic hearth; their art is an obtrusive one. The poet who recites his verses and tears his hair is not, though his ravings equal those of the Cumæan Sibyl, as a rule, audible through that razor-like partition which, as in Swedenborg's other world, separates many a heaven and hell; but the abortive efforts of the tyro-musician cannot be restrained by the thickest and hardest of walls. Shut the window and door, the detestable flat notes drift down the chimney with perplexing perseverance. Do what you will, short of stopping your ears with wax, you cannot escape those unsirenish sounds. The only resource left to you is to fly to your piano—I don't ask if you have one—has a prize-fighter fists? Did Fitzgerald possess a pair of pistols?—to fly to your piano and revenge yourself on your unoffending neighbor on the other side. Thus the musician is not only the direct means of destroying other people's comfort, but is indirectly the author of multitudinous evils, and consequently an object of universal execration. Would not the composer of "Home, Sweet Home," whoever he may be, turn in his grave if he knew that his innocent composition was daily torturing the most Christian souls into mingled thoughts of hatred and revenge? The Persians have doubtless lived to curse the King who, in mistaken kindness, when he saw his subjects dancing without music, introduced 12,000 musicians and singers from abroad.—*The Cornhill Magazine*.

...A. R. Parsons will repeat his lectures on music this season, having received an invitation to do so from a numerous and influential class of citizens interested in his subject.

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WILLIAM E. NICKERSON - - - - - EDITOR.

A PROMINENT organ manufacturer has been at some pains to ascertain the extent of the organ and piano business in the United States during the past year. His method was the very simple one of applying to all the key makers in the country, of whom there are only about half a dozen, for the number of sets of organ and piano keys sold by them in that time. From the information thus gained the manufacturer referred to computes that the instruments sold during the year aggregated—organs 70,000, pianos 40,000. Averaging the organs at \$70 apiece and the pianos at \$200 would give a business in the one of \$4,900,000 and in the other of \$8,000,000.

It will be seen, by the interviews which we publish in this number, that business in the stringed instrument trade is even more active than in the piano trade, the very satisfactory condition of which was shown in the last number of THE COURIER. This is due primarily, of course, to the great multiplication of brass bands and orchestras throughout the country, some idea of which may be gained from the statement of an old stringed-instrument dealer, who says that when he began business here there was only one band that deserved the name in New York city. A few months ago it was estimated, we believe, that there were more than 13,000 bands in this country; and new ones are forming with each succeeding week.

SUBSCRIBERS TO THE COURIER will receive this week, in addition to their regular copy of this paper, specimen copies of all of the different journals emanating from the publishing house of Howard Lockwood, 74 Duane street, New York. These journals—five in number, including THE COURIER—will illustrate the extent and character of the work done by the Lockwood Press, and serve to show our readers that we are equal to all demands for first-class printing. The building, No. 74 Duane street, occupied by THE MUSICAL COURIER and its elder brethren, is five stories in height; of which the four upper floors, each 25 by 82 feet in dimensions, are entirely devoted to the purposes of this printing and publishing establishment. The first of these floors comprises the counting-room and publication office in its various departments; the second floor is divided into editorial rooms and store rooms; the third floor is the press room, where several large steam presses are kept constantly busy; and the fourth story comprises the composing room, with its wonderful detail of typographical work. All kinds of printing, from the business card to the elegantly printed illustrated catalogue on tinted paper and in delicate colors, are done

in this establishment, and trade work is made a specialty—a fact which our readers would do well to remember. We have lately received so many compliments on the excellent appearance of THE COURIER that it seems no less a matter of duty than of pleasure to let our friends know something more about us, and we have therefore given this brief review of our home and belongings. We invite a careful and critical examination of the different papers which we submit to the inspection of our friends.

ON THE BOARDS.

THIS has been a gala week for amusement lovers, and characterized by the production of four operas, two of them new to this country, the appearance of one theatrical star of the first magnitude, and one grand concert.

Deserving of first mention, not because of superlative merit, but because of its production for the first time in America, is Offenbach's "La Fille du Tambour-Major," which was presented at the Standard Theatre on Monday night by Maurice Grau's French opera company. Of this, however, nothing more need be said here, as it is noticed at length in another column, than that the favor with which it has been received is an augury of success for Mr. Grau's company during the remainder of the season.

"The Pirates of Penzance" has never been so effectively presented to an American audience as it is at Booth's Theatre, this week, by the Ideal Opera Company, of Boston. Miss Bebee, who gave place as *Mabel* on Wednesday evening to Marie Stone, sang her part acceptably throughout, despite a slight harshness in her upper notes, and caused a genuine sensation by her sympathetic and charming rendition of the appeal, "Stay, Frederic, Stay," in the second act. But Miss Stone makes the most pleasing *Mabel* we have ever seen. Her voice is strong and sweet throughout its entire register, and it shows the result of careful and excellent training. Her singing of the aria, "Poor Wandering One," in the first act, was a most acceptable and creditable performance, and earned the rapturous encore with which it was rewarded. Myron W. Whitney used his fine bass voice with splendid effect in the pirates' chorus in the first act, and indeed throughout the whole performance. Mr. Karl, although his singing was good in some parts, does not, on the whole, make a satisfactory *Frederic*. Adelaide Phillips as *Ruth* performed that thankless part in a very acceptable manner. H. C. Barnabee made perhaps not the best, yet certainly a good *Major General*, and George Frothingham a capital *Sergeant of Police*. The chorus also deserves a liberal share of praise. The orchestra of about thirty pieces, under the direction of F. Stanislaus, worked more smoothly than on the first night. The house was crowded, and if the enthusiasm of the audience may be taken as an indication the "Pirates" will have a good run.

Leavitt's English Burlesque Opera Company scored a success in the production of "Carmen" at Haverly's Fourteenth Street Theatre, on Monday night. Of course, the "Carmen" of this company is not the "Carmen" of the Grand Opera, most of the music being song and dance music of the popular or "variety" order, without even a resemblance to the music of the opera whose name has been borrowed. But the burlesque is none the less amusing and entertaining for all of that, and presented as it is by a really excellent company will, no doubt, draw well. The chief artists are Mme. Dolaro, who, it will be remembered, sang in the grand opera last season, but with ill success; Marie Williams and Mat Robson, who were each admirable in their way, and satisfactory to the audience. These are sustained by an excellent chorus and *corps de ballet*.

"The Sultan of Mocha," produced for the first time in this country at the Union Square Theatre, on Tuesday evening, by the Blanche Roosevelt opera company, has proved a disappointment to New Yorkers, led as they have been by Mr. Cellier's more recent works to expect only good things from him. The music is both lacking in originality and commonplace. Here and there, however, flashes of genius are apparent, and a really pretty air breaks in on the prevailing mediocrity to save the work from utter failure. As to the company, Leonora Braham is an acceptable

artist, with a sweet voice, and her singing of "Close thou, gentle sleep," was encored. Miss Reynolds, Miss Feitner, Eugene Clarke, W. Hamilton and Harry Allen also deserve mention.

The reappearance of Ada Cavendish to the people of this city, which took place at the Grand Opera House, on Monday night last, was signalized by the gathering of one of the largest audiences ever assembled in that immense theatre. Miss Cavendish is too well known, from the acquaintance made with her two years ago, to need any extended critical notice at our hands. It is sufficient to say that her powers are even more mature than when we last saw her; she has strengthened in force, and her personation of *Mary Merrick* is more admirable than ever. Her support, among whom may be mentioned George C. Boniface and J. H. Miller, is rather good.

NOTES AND ACTIONS.

...T. Leeds Waters says he is very busy.

...George Steck & Co. report the retail trade as opening finely.

...F. J. Cantner, of Reading, Pa., was in New York on Tuesday.

...W. Smedley, of Jersey City, was at Billings & Co.'s on Saturday.

...Albert Bartsch, music dealer, of Portland, Oregon, has sold out his business.

...A. Bruenn, of Oakland, Cal., has just sent in a large order for Sohmer uprights.

...Mr. Patterson, bookkeeper for C. D. Pease & Co., will shortly leave the employ of that firm.

...William Steinway returned with his bride on Friday last. He was, and still is, quite sick with rheumatism.

...The Weber piano is used exclusively in all of Abbey's theatres.

...Wm. Knabe & Co. are busy, both with wholesale and retail trade.

...C. F. Dielmann, the case maker, is seriously ill with malarial fever.

...Charles E. Northrop, of Stamford, Conn., was at T. Leeds Waters' on Saturday.

...Sohmer & Co. say this has been the busiest week they have had since last season.

...M. Steinert, of New Haven, and his son, of Providence, R. I., were in town on Tuesday laying in a large stock of Steinway pianos.

...Dielmann's experiment of making his shop a non-union one is succeeding admirably. He has all the case makers now that he wants, and lacks only a few top makers.

...Asger Hamerik, the well known composer and director of the Peabody Academy of Music, returned on Saturday from Europe, having spent most of his vacation in Copenhagen and Paris.

...Mr. Ludden, of Ludden & Bates, music and musical instrument dealers, of Savannah, has determined to reside henceforth in this city to facilitate the transaction of the large and growing business of his house.

...Albert Weber started for Chicago on Saturday evening. He has since sent several large orders for pianos. He will return to New York early in the coming week. Meanwhile, his representatives here are very busy with the home trade.

...H. I. Solomon, the very energetic traveling salesman for Kranich & Bach, has just returned from an extended business tour through Canada and the East. He took a large number of orders for goods, and says the business prospects for fall are very flattering.

...The regular term of the Musical Department of the Milwaukee College began on Wednesday. This department is under the management of John C. Fillmore, teacher of the pianoforte, organ and theory, and Rose E. Aiken, teacher of vocal culture, both of whom are well spoken of.

...A Boston paper says: "The shipments of the Wilcox and White organs during the last month have exceeded any month before since the organization of the firm, having reached to between three and four hundred, and the orders were from nearly every quarter of the globe. Otto Sutro, of Baltimore, and Mr. Pomeroy, of Pelton, Pomeroy & Cross, Chicago, were at the factory at Meriden, Conn., recently, ordering their fall stock."

...Says the Boston *Morning Journal*, of September 11: "Geo. W. Lyon, of the firm of Lyon & Healy, Chicago, has lately been in the city making arrangements to introduce the patent Lyon & Healy upright piano. There are some four important improvements, of Mr. Lyon's invention, contained in this piano, of which the resonator and spring music desk are especially noticeable. The tone and carrying power of these instruments are remarkably fine. Oliver Ditson & Co. have taken the agency for the Eastern States, and have given an order for fifty of these pianos." Mr. Lyon left New York on Monday for Chicago by way of Philadelphia.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Wm. A. Pond & Co., New York City.

1. Nora (song).....J. H. Ward.
2. Crucifix (religious song).....J. Faure.
3. Mon Rêve, valse (piano).....E. Waldteufel.
4. Serenade.....N. Stetson.
5. Fascination, mazurka impromptu.....S. B. Mills.
6. Polka Caprice.....O. S. Adams.

No. 1.—This song exhibits no particular invention, but is written in a musicianly manner. The opening cadence is commonplace, and the melody an ordinary one. The accompaniment is nicely adapted to the character of the song and to the ability of those who will be called upon to play it. Finally, the song is a pleasing one for performance in drawing rooms and as an encore selection. The title page is striking. Compass, C to G or A, as preferred.

No. 2.—Not likely to become as popular as other songs by the same well known singer and composer, but yet of more sterling merit than his better known works. It is a song very well suited for church use, and can be made effective by a good singer. The *ad lib.* organ part is weak. Compass, D sharp to G sharp or B, as preferred, 12th or 14th.

No. 3.—The introduction is tasteful, but the waltzes are not as interesting as are other waltzes by the same author. The second waltz is the most melodious and pleasing.

No. 4.—Exhibits much more knowledge and talent than is ordinarily met with in such pieces. The serenade is well constructed, the motives (if not very original) being excellently presented. It can be recommended to teachers and advanced pupils.

No. 5.—Like all this popular pianist's works, comparatively easy to play and yet interesting and bright. It suffers a little by comparison with previous pieces by the same composer, and will not probably please so well. Otherwise it can very well be recommended to fairly good players.

No. 6.—Although not a pretentious composition it has several commendable features, among which are its bright and taking themes and only average difficulty. Such pieces fulfill general requirements if they are correctly written, and display a certain amount of taste, without being highly original.

O. Ditson & Co., Boston, New York and Philadelphia.

1. Now, Was I Wrong (song).....Louis Engel.
2. There Was Once a Time, My Darling (song).....A. Cellier.
3. Our Girls, waltzes (piano).....W. F. Suddo.
4. Flow'et, Forget Me Not, gavotte (piano).....T. Giese.
5. Racquet Galop, simplified (piano).....E. Kate Simmons.
6. Galop, from "La Camargo" (piano).....C. Lecocq.
7. Flots de Joie (Waves of Joy), waltzes (piano).....E. Waldteufel.

No. 1.—Nicely written, but quite commonplace in style and subject matter. It will only please those who care merely for tunefulness, without having a regard for quality or invention. The accompaniment might have been safely varied, and thus monotony avoided. Compass, E flat to F or A flat as preferred.

No. 2.—Is a satisfactory song for what it pretends to be. It offers nothing new or striking, but is an ordinary song, written for a certain purpose by a good musician. It will please the majority of singers. Compass, C to F—an octave and a fourth.

No. 3.—Nicely written, but rather commonplace. No. 3 waltz is the most pleasing. To write a successful set of waltzes is a difficult matter nowadays, for the ground has been thoroughly trodden. Mr. Suddo, however, has done better than many others who try.

No. 4.—Quant and interesting. It is all that it pretends to be, although the name does not give any index to the character of the music. It will please musicians as well as amateurs.

No. 5.—A very popular galop and well known. In its present simplified state it will, doubtless, become still more used and admired by a certain class.

No. 6.—A very bright galop which has the spirit of the composer's music. It is not difficult to play, except with regard to the speed.

No. 7.—This composer has given to the world several excellent sets of waltzes, which have become extremely popular, and have been much admired by everybody. The set before us scarcely fulfills expectations, and again proves that a composer cannot be always on the wing. The third waltz is the most pleasing and graceful.

Ed. Schuberth & Co., New York City.

- Parthenia, fantasia (piano).....G. B. Polleri.

This fantasia exhibits a good talent on the part of the composer for light pieces in the style of Sydney Smith and Leybach. It cannot be said to show much originality, but aside from this (a common failing in pieces of its class), it is a success, and proves that Mr. Polleri can write good music of a certain class. It makes a good study for pupils.

...Jarrett & Gulick's Musical Phalanx, which holds the boards at the Brooklyn Academy of Music this week, will occupy the Tremont Temple, Boston, from October 18 to 23. The company will number 75 performers. A novel feature of the entertainments will be the production in the concert room of Matthew Locke's beautiful and weird music to the tragedy of "Macbeth," composed in 1674.

French Opera.

LAST Monday night saw the first performance of the Grau French opera troupe in the well announced new opera by Offenbach, "La Fille du Tambour-Major." The following was the cast:

- | | |
|------------------------------|-------------------|
| Stella..... | Mlle. Paola-Marié |
| Claudine..... | Mlle. Mary Albert |
| La Duchesse della Volta..... | Mme. Delorme |
| La Prieure..... | Mme. Armand |
| Francesca..... | Mme. Vallot |
| Lorenza..... | Mme. Malvina |
| Lucrezia..... | Mme. Estradere |
| Monthabor (drum-major)..... | M. Duplan |
| Robert (lieutenant)..... | M. Nigri |
| Le Duc della Volta..... | M. Mezières |
| Griololet (drummer)..... | M. Tauffenberger |
| Marquis Bambini..... | M. Poyard |
| Clampas..... | M. Vilano |
| Grégorio..... | M. Millet |
| Sergeant Morin..... | M. Vinchon |
| Zerbinielli..... | M. Carlier |
| Del Ponto..... | M. Perret |
| A Sergeant..... | M. Emile |

Before speaking of the music and the representation, a short synopsis of the plot will be in order. *Stella*, the heroine, steals a basket of fruit from an orchard in the neighborhood of a convent, the garden of which is represented on the stage. The pupils of this convent are praying before a Madonna, while the *Prieress*, with an open book before her, is sleeping. As the curtain is drawn up the pupils are singing a prayer, during which *Stella* enters with the fruit aforementioned. She endeavors to tempt her companions to partake of the stolen fruit, the melody of the song being quite pretty. The *Prieress* unexpectedly awakening is pleased to find her pupils adoring the Madonna and offering her fruits and flowers. This scene makes a very agreeable impression on the eye. *Stella* is supposed to be the daughter of the *Duke della Volta*. The girls of the convent having enjoyed the forbidden fruit, *Stella* is on the point of amusing them with a French song that the law of the land (Italy) has proscribed. Just here a messenger informs the assembled group that the French have almost reached Milan, which news causes a great commotion. The girls hastily depart, when soon after the company of French soldiers come upon the stage through the gate, the pompous drum-major being at its head. They sing a chorus, after which *Robert*, the lieutenant, renders a martial song. With the company is *Claudine*, the vivandière, to whom the lieutenant is dear, but who does not return her affection. *Griololet*, the drummer, shows openly his admiration for *Claudine* as well as his jealousy of *Robert*. As they search the convent the soldiers shortly discover *Stella*. *Robert* no sooner sees than he falls in love with her, and *Claudine* sees at once that she has a rival. *Stella's* supposed father takes her home from the convent purposely to betroth her to the *Marquis Bambini*, but she will not consent to this arrangement. In the meantime the drum-major, *Monthabor*, who was divorced from his wife when young, discovers *Stella* in the *Duchesse della Volta*, and finds out that she is his own daughter. The old drum-major makes himself known to his daughter, and afterward presses the suit of the young lieutenant. The scheme of the *Duke* is baffled, and *Stella* leaves her past home and becomes a vivandière in her father's company. *Claudine*, comprehending that to win *Robert* now is an impossibility, wisely accepts the drummer, the devoted *Griololet*.

The music of the opera is not the best that Offenbach has given to the world, but many of the songs and choruses are very pretty, most of which were redemanded. The performers were generally well received, especially Paola-Marié and other old favorites. The new comers were M. Nigri, M. Tauffenberger and Mlle. Mary Albert. The two gentlemen made a good impression, especially toward the latter part of the opera, when the nervousness they displayed at first had worn off. We can hardly speak decidedly of Mlle. Albert. Her part was a small one, but she possesses a rather pleasing voice, and will doubtless be better received in parts wherein she has a good opportunity to display her talents. The chorus and orchestra were generally satisfactory. The company as it now stands is a good one, and Mr. Grau should have a successful season. We hope he will.

The closing tableau evidently delighted the audience, which applauded in a most enthusiastic manner, especially upon the appearance of the whole company and the sudden display all over the stage of French flags. This was a pretty spectacle.

BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

....Arbuckle's Band ceased to play at Cable's Hotel, Coney Island, on Saturday.

....J. Howard Foote has been appointed agent for the United States for Badger's celebrated Boehm flute.

....Instead of the usual brass band concerts at the Brighton, Coney Island, on Sunday, there was music indoors by an orchestra.

....Sunday next is the last day of the engagement of Gilmore's Band at the Manhattan Beach Hotel. If the weather is pleasant another band will be engaged until October 1, when the hotel will be closed.

....Irene Willis, who carries on the musical institute business at Hannibal, Mo., has been absent in Europe for two years past. Last week she returned and purchased a large bill of goods of Martyn Brothers.

....W. J. D. Leavitt, the Boston organist, has resigned his position as musical director of the Tremont Temple Society, in order to more exclusively devote his time to the Schubert Orchestra, of which he is conductor.

....At a concert given Sunday at the Tocadoero for the benefit of artists and musicians, the Garde Républicaine, joined with six other military bands, under the direction of M. Sellenick, executed the "Marseillaise" with superb effect.

....Arbuckle, the cornet virtuoso, who, by unanimous vote of the Board of Officers of the Ninth Regiment and the members of the band, has been elected musical director and bandmaster of the band, the position made vacant by the death of the late D. L. Downing, has reorganized the band. He made his first appearance with it at the opening of the American Institute Exhibition, at 2 P. M. on Wednesday. Mr. Arbuckle, who is an experienced bandmaster and a thorough musician, has a large library, including the complete library of the late Major Downing, and his aim will be to give the best musical compositions capable of being rendered with proper musical effect by a grand military band, with lighter music of the best class suited to the concert room.

BRIEF PERSONAL MENTION.

ADAMOWSKI.—Timothie Adamowski arrived Saturday, September 4, from Liverpool by the steamer Parthia.

BEEBE.—Henrietta Beebe, of whose merits as an artist frequent mention has been made, has received such favorable offers for professional services in England that she expects to go to that country as soon as her engagements here are disposed of. In a certain class of music Miss Beebe has been recognized as the first of our resident artists.

BOCK.—Anna Bock, the pianist, will give three piano recitals at Steinway Hall in November.

CARREÑO.—Teresa Carreño has returned to New York for the season. Her engagements are not yet announced, but it is understood that she will play at a number of concerts here.

DE BELOCCA.—Anna de Belocca has returned to Paris.

KELLOGG.—Fanny Kellogg has taken apartments in Boston for the winter.

NIEMANN.—The German tenor, Niemann, the renowned interpreter of Wagner's works, had recently the misfortune to break one of his legs, which, it is feared, will have to be amputated.

NININGER.—Marie Pauline Nininger, a native of Pennsylvania, and a niece of the Secretary of War, Hon. Alexander Ramsey, has returned to America after seven years' study and operatic experience abroad, and will appear on the concert stage the coming season. Miss Nininger has sung with very great success in opera in Italy, Spain and Russia, and the leading journals of the above countries all testify to her admirable qualifications both as a vocalist and dramatic artist, calling attention in the one case to the brilliancy and flexibility of her organ, her exquisite method and unflinching accuracy of intonation; and in the other, to her sympathetic and pleasing appearance on the stage, and her ready way of at once captivating and holding her audiences.

PARSONS.—A. R. Parsons will repeat his lectures on music this season, having received an invitation to do so from a numerous and influential class of citizens interested in his subject.

RIVIÈRE.—Signor Rivière, orchestral director of the Covent Garden, London, lately broke a leg in leaping a ditch.

SHERWOOD.—W. H. Sherwood has returned to Boston, and will remain in that city during the winter.

SINGER.—Teresa Singer has been singing in "Aida" in Italy with great success.

STERNBERG.—Constantin Sternberg, the Russian pianist, brings with him to America two new concertos dedicated to him by Schwarwenka and Moszkowski. He is twenty-six years old.

TESSERO.—Adelaide Tessero has already accepted contracts for 1882, for South America, and will pass afterwards to the north for a long artistic tour.

VAN ZANDT.—Marie Van Zandt is creating a furor in Copenhagen. A banquet is to be given in her honor.

HOME NOTES.

....The subscriptions for the Musical Festival of 1881 now amount to \$30,000.

....This is the last week of "The Tourists" at Haverly's Fifth Avenue Theatre.

....Anna Bock, the pianiste, will give three piano recitals at Steinway Hall in November.

....Boston is to have a series of orchestral concerts, through the enterprise of J. B. Lang.

....The Rive-King Concert Company will give a concert in Music Hall, Boston, November 10.

...."The Jolly Students," an operetta, will be produced for the first time during October in Boston.

....Rice's "New Evangeline" combination appeared at Haverly's Brooklyn Theatre on Monday evening.

....Annie Louise Cary and the Temple Quartet Glee Club will begin the season in Boston on the 27th inst.

....Franz Rummel, the pianist, has returned to New York from Europe, and will soon make his appearance in concerts.

....The reproduction of the "Pirates of Penzance," at Booth's Theatre, on Monday evening, by the Ideal Opera Company, of Boston, was a success in almost every respect.

....Mme. Teresa Carreño has returned to New York for the season. Her engagements are not yet announced, but it is understood that she will play at a number of concerts here.

....Standing room was all that could be had at the Standard Theatre on Monday evening when the curtain rose on Maurice Grau's presentation of "La Fille du Tambour Major."

....Rice's Bijou Comic Opera Company, presenting "Ages Ago," "The Spectre Knight," and "Charity Begins at Home," will open the season at the Grand Opera House, Toronto, on Monday evening next.

....The sale of boxes and seats for the coming season of Italian Opera is already unexpectedly large. The principal artists of the Mapleson company are to sail from Liverpool on the 23d inst., to be followed by the rest of the company a week later.

....Rudolph Aronson is arranging for a series of composers' nights, at the Metropolitan Concert Hall. Beethoven, Mozart, Meyerbeer, Wagner, Gounod, and others will have special nights. The series was begun with a Gounod night on Thursday evening.

....The Favorites' Concert Company is a new combination organized by the New England Bureau, composed of Elmore A. Pierce, dramatic and humorous reader, E. M. Bagley, cornetist of the Germania Band, Teresa Carreno-Campbell, violinist, Ella M. Chamberlin, whistling soloist, and F. H. Lewis, pianist.

....Theodore Thomas is about to form a large chorus to co-operate with his orchestra. He has determined to remain in New York, and will devote a part of his time to superintending the chorus classes of the New York College of Music during the coming season.

....The New York Vocal Union will give three concerts during the present season at Chickering Hall, as follows: Tuesday evening, November 30, 1880; Tuesday evening, February 1, 1881; Thursday evening, April 21, 1881. Samuel P. Warren will be musical director and conductor.

....The San Francisco Minstrels have no reason to complain of the patronage bestowed on them since their opening night. In bad weather and good their cosy house has been well filled, and their entertainments equal the best. Birch and Backus never have shown up in better humor, and every change of bill brings a fresh and laughable novelty to the front.

....Rossini's operatic spectacle, "Cinderella," has been successful in Baltimore under the direction of Max Maretzek. Among the artists engaged in the representation, an English danseuse, Lizzie Simms, is highly praised. One of the Baltimore papers says "She possesses the dreamy voluptuousness of Sohlke, the grace of Fanny Elssler, and the art and agility of Cerito." The company will appear at Booth's Theatre in October.

....One of Mapleson's representatives in this city says that the opening operas of the season will be "Lucia" first and Bolto's "Mefistofele" second. Another says the second opera will be "Favorita." According to the latter authority, the cast of "Lucia" will include Gerster, Ravelli (the new tenor), Galassi, Monti, Rinaldini, Grazi and Valerga; and that of "Favorita" Campanini, Del Puente, Novara, Rinaldini, Valerga, Cary and Cavalazzi.

....Wednesday there was a gala night at Koster & Bial's Music Hall, when the 500th consecutive concert was celebrated, and the popular conductor, Rudolf Bial, had a benefit. The orchestra was increased to sixty pieces and a specially interesting programme prepared, not the least interesting feature of which was a "Marche Turque" (morceau de concert), composed by Rafael Joseffy and arranged for orchestra by R. Bial, the composer conducting the orchestra. It is worthy of remark that no other musical organization in this country has ever given 500 concerts on consecutive days.

Pipe Organ Trade.

IN order to learn how the chief organ builders were affected by the general condition of trade, and what they thought of their prospects for the future, a COURIER reporter visited Messrs. Erben, Jardine, Odell and Wilson a day or two ago.

Henry Erben & Son say that orders are gradually accumulating; that they have enough orders on hand now to keep them busy until the first of May, even if no new ones should be received; that the prospects for future trade are very encouraging, and that at this time last year the outlook was not to be compared with what it is at the present time. A list of the organs to be built and materially altered was read over to THE COURIER'S representative, which included several contracts from well known churches, at amounts varying from \$500 up to \$2,000 or \$3,000.

Jardine & Son say that with them business is always good, and that the present time is no exception. The prospects for a good winter trade are good, better than they were this time last year. This firm has been busy erecting an organ in the American Institute, which opened last Wednesday. The pipes have been voiced at a 4-inch wind pressure, which will enable the instrument to be heard over and above the noise produced by the motion of the machinery. Particulars of new orders will be forthcoming soon.

Odell Brothers' factory displays much activity at the present time, as they are engaged upon a large three-manual organ for the Church of St. Charles Borromeo, Brooklyn, as well as on a two-manual one for Holy Trinity Church, Harlem. Business with this firm is very much improved, and is no doubt very much better than it was this time last year, besides the prospects for the future being brighter. The new and splendid tubular pneumatic action lately invented by this firm was in a condition to be fairly tested, and proved to be a great success in every respect. The action of an organ will be very much simplified by its adoption, especially that for large instruments.

Mr. Wilson is engaged upon a two-manual organ for a church at Mahopac Falls, which is a good deal advanced. He has nothing to complain of with regard to the business now being transacted, and thinks it is brisker than it was this time last year, with better prospects for the future. When the season's work has really commenced in earnest he believes he will have as much as he can possibly do.

A New Pneumatic for Pipe Organs.

J. H. & C. S. ODELL have invented and practically applied a new tubular pneumatic action to church organs, which is said to be one of the greatest improvements ever made in the mechanism of the kind of instruments. This pneumatic tubular action and self-exhausting pneumatic lever enable them to build an organ of the largest dimensions, the touch of the manual keys being as light and the pipes responding as quickly as those of a small organ of only six stops, with the ordinary lever action. This has never been accomplished before in any other way. The action can be carried a distance of two hundred feet, if necessary, without the least detriment to the working of the same.

Odell Brothers assert that their method is far superior, in every way, to any electric action yet made, for the reason that it is more rapid in its operation, more reliable in its movement, less complicated in its arrangements, costs the manufacturer less, and requires no battery or person to attend to the same.

This action is excessively simple, always in order when there is wind in the bellows, and not liable to get out of order by any change of weather, or settling down of the organ or building in which the instrument may be placed. It is superior to any other pneumatic action, for the reason that the pipes speak instantaneously, immediately the key is touched. Repetition passages are thus possible on it, although on pneumatic actions generally such passages sound more or less indistinct.

They also claim that their invention does away with all the complex parts of an organ, such as trackers, registers, stickers, rollers, roller-boards, squares, buttons, draw-stops, rods, &c., which are now used in organs generally made with or without a pneumatic action.

An organ built on this plan requires no movable action of any kind between the keys and wind-chest, on account of which any person having a knowledge of organ building will see the great benefit to be derived from this simple invention. The self-exhausting pneumatic lever, which is itself of the greatest importance, can be applied to any organ already built at a comparatively trifling cost. It makes the touch easy, quick and reliable, and should be applied to every organ whereon difficult music is habitually performed.

This invention can be seen in operation at the manufactory of the inventors, 407 and 409 West Forty-second street.

FOREIGN NOTES.

....Colonel Mapleson left London August 29 for Paris, artist-hunting.

....Campobello and Lima di Murska have been singing in opera at Kroll's Theatre, Berlin.

....Dr. Von Bülow has just completed a new Bavarian national hymn to the poem of Herr Oehner.

....Mlle. Nevada (Miss Wixen, of Nevada) has been engaged for the autumn season at the Milan Scala.

....Carl Reinthaler, the music director in Bremen, has lately finished an opera called "Das Kätchen von Heilbronn."

....At the Vienna opera it is desired to give Schubert's "Alfonso and Estrella," but for this work three baritones are required.

...."Das Nordlicht von Kasan," an opera by C. Pfeffer, was the novelty at the Stadt Theatre in Leipzig during the month of August.

....The ladies' singing professorship at the Brussels Conservatoire has been offered to and accepted by Mme. Lemmens-Sherrington.

...."Guarany" has been successfully represented at Carpi with the following artists: Trebbi, Cappelletti, Caltagirone, Beletti and Paoletti.

....Fernande Tedecca, the young American violinist who appeared at the Padeloup concerts last year, is making a tour of Germany with success.

....After the success in London, the management of the Scala desired to produce "Mefistofele." The composer, Boito, has opposed it, however.

....The celebrated tenor, Naudin, and the young prima donna, Tescher, have given two representations of "Lucia" at the Teatro Sannazaro, Naples.

....It is reported that the number of new operas and operettas already accepted in the different Paris theatres, to be represented the coming season, is 37.

....The Court Theatre, at Wiesbaden, has been reopened with the "Merry Wives of Windsor." Among the executants the basso, Siehr, distinguished himself.

....Muzio writes from Rome that he has engaged La Toriani for Strakosch. She pays an indemnity of \$2,000 to the director of the San Carlo, Naples, to be released from her contract there.

....The Parisian music publisher, Choudens, has purchased the new operetta of Offenbach, the "Racconti d'Hoffmann," paying him 50,000 francs, of which 25,000 after the first representation.

....Clara Louise Kellogg made her debut at the Imperial Opera House, Vienna, on Tuesday evening. During her engagement she will appear in "La Traviata," "Lucia," "Trovatore," "Aida" and "Rigoletto."

....On August 21 occurred the centenary of the inauguration of the Theatre of Canobbiana, of Milan, which was completed the 21st of August, 1779, the first opera interpreted therein being Salieri's "Fiera di Venezia."

....On the 15th inst. the Opera Theatre, of Vienna, was reopened with Beethoven's "Fidelio," the executants being Materna, the tenor Walter, and the baritone, Kraus. Verdi's "Don Carlos" may be represented at the same theatre during the season.

....The artists engaged for the great season at the Theatre Eretenio, Vicenza, will execute at the Olympic Theatre a "Cantata," in honor of Palladio, composed by Cametti (words by G. Zanella). The new celebrated baritone, Kaschmann, will take part in the interpretation.

....The coming autumn season at the Teatro Vittorio Emanuele, Torino, will be inaugurated, it is said, with the "Star of the North," after which will be given "Preziosa," by Smareglia, which has been represented with good success in Milan. Luigi Mancinelli is to be the director.

....It seems that Aida has been very successful at the Politeama, of Spezia, because, instead of 12 representations, 16 have been given, and by request of the subscribers they desired to continue the season, giving Aida and Faust alternately; but this was not possible, Signora Teodorini being engaged for Cremona.

....Il Trovatore says: "The little Italian violinist, Tua, who obtained the first prize at the Conservatory of Paris, has received a proposal from an American impresario for an engagement of five years, in which he guarantees complete maintenance for her, her father, her mother, her traveling expenses, and a snug sum of 200,000 francs on her return to France."

....The prospectus of the Municipal Theatre, of Nice, has been published, for which have been engaged the following artists: Sopranos, Maria Stolzmann and Giulia Valda; mezzo-sopranos and contraltos, Carolina Dory and Maria Mira; tenors, Federico Devilliers and Eugenia Vicini; baritones, Gaetano Carbone and Cesare Grizzi; basses, Ladislav Miller and Alamiro Bettarini; comic basso, Filippo Catani; concert-masters and orchestral directors, Frederick Nicolao and Raffaele Bracale; ballet dancers, Laurati and Conti. The first opera to be given is "Huguenots," which is to be followed by "Aida," "Il Capitano di Ventura," "Ruy Blas," "Rigoletto," "Traviata," "L'Avaro," "Il Ballo in Maschera," and others.

SOCK AND BUSKIN.

Monday was the 225th night of "Hazel Kirke."
 "The Mighty Dollar" has proved a success in London.
 F. S. Chanfrau is playing *Kit* at the Boston Theatre this week.
 This is the last week of "Edgewood Folks" at Abbey's Park Theatre.
 At the Theatre Comique the popularity of "The Mulligan Guard Picnic" is unabated.
 "Dreams; or, Fun in a Photograph Gallery," has met with decided success at the Bijou Opera House.
 Clara Morris appeared in "Article 47" at the Chestnut Street Theatre, Philadelphia, on Monday evening.
 "Deacon Crankett," John Habberton's new comedy, will be produced at Haverly's Brooklyn Theatre next week.
 The twenty-sixth anniversary of the opening of the Boston Theatre was appropriately commemorated on Saturday.
 M. D. Leavitt's specialty company began a limited engagement at the Gaiety Theatre, Boston, on Monday evening.
 Bartley Campbell states that he has three new plays on hand, including his comedy, "Matrimony," which is about to be made public.
 The Comley-Barton Company, a new musical and comedy combination, is at the Boston Park Theatre this week, with "Lawn Tennis."
 Word comes from London that E. A. Sothorn has materially improved in health since the painful surgical operation recently performed on him.
 Bijou Heron, who has spent the last year in London, is now making a pleasure trip through France, accompanied by her father and a party of friends.
 Eben Plympton has accepted an engagement in England with Kate Bateman, and will travel through the provinces with her company for eight weeks.
 Agnes Robertson (Mrs. Dion Boucicault) successfully began her starring tour as *Jessie Brown*, at the Walnut Street Theatre, Philadelphia, on Monday evening.
 Rose Coghlan, George Fawcett Rowe, and Marie Gordon arrived from England, on Saturday, in the steamship Britannic, to prepare for their respective dramatic seasons.
 Boucicault's comedy, "The Bridal Tour," has been displaced from the stage of the Haymarket by a revival of Buckstone's "Leap Year," with J. S. Clarke in the leading character.
 Kiralfy's new version of the spectacular piece, "Around the World in Eighty Days," is an immense success at Haverly's, Niblo's Garden. The house is crowded to excess every night.
 J. K. Emmet played *Fritz* on Monday night at the Holli-day Street Theatre, Baltimore, to an overflowing house. Emmet never was in better condition apparently, nor performed more satisfactorily.
 Robson and Crane will begin an engagement at the Standard Theatre in November, and will then produce here for the first time their version of "Twelfth Night," and their new play, "Sharps and Flats."
 Joseph Jefferson played *Bob Acres* at the Arch Street Theatre, Philadelphia, on Monday; Mrs. John Drew, *Mrs. Malaprop*; her son-in-law, Maurice Barrymore, *Captain Absolute*; and Fred Robinson, *Sir Anthony Absolute*.
 Neil Burgess, alias Widdow Bedott, was married in San Francisco, Cal., on September 8, to Annie Stoddard, daughter of J. H. Stoddard, of the "Widow Bedott" company. Miss Stoddard was also a member of the company, appearing as *Melissa Bedott*.
 The statement that A. & S. Gatti were about to relinquish the management of Covent Garden Theatre, and that Mr. Hayes, of Regent street, was to be their successor, is incorrect. Messrs. Gatti intend to produce a pantomime at Covent Garden next Christmas, as usual. It will be called "Valentine and Orson."
 A cable dispatch from London states that the Prince and Princess of Wales, Prince Albert, Prince George, Princess Alice and Princess Maud attended the performance last night of Haverly's Mastodon Minstrels at Her Majesty's; that the house was packed to the top by a fine audience, and that there was great enthusiasm.
 Alfred J. Knight, assisted by Essie Osborn, Katie French, Mrs. Julia Frohisher, Mrs. Cornelia Stewart, and Mrs. Mattie Mulford, pianiste, will appear in a grand literary entertainment at Frohisher's College of Oratory, 54 East Twenty-first street, on Thursday evening next. Mr. Knight is excellent both as a reader and an actor, and will undoubtedly make the entertainment an enjoyable one.
 The revival of Racine's "Athalie" at the Théâtre Français is one of the most important of recent events at that theatre. Marie Leron made her first appearance in the character of *Athalie* on this occasion. The *République Française* publishes an enthusiastic account of the play—which is really one of the noblest dramatic poems in French literature—and is warm in its admiration of Mlle. Leron's talent; but this actress, according to the *République*, is too passionately real-

istic for the part, rather melodramatic than tragic. She resembles in a measure the celebrated Marie Laurent.

The following is the cast of "Hamlet" arranged for Edwin Booth's appearance at the Princess Theatre, London, early in October: *Hamlet*, Mr. Booth; *King*, T. Swinbourne; *Ghost*, J. Ryder; *Laertes*, Kyrie Bellow; *Polonius*, W. Farren; *Horatio*, Charles Harcourt; *Orric*, G. Glenny; *First Gravedigger*, Henry Jackson; *Rosencrantz*, F. Charles; *Queen*, Mrs. Hermann Vezin; *Ophelia*, Miss Gerrard.

Daly's Theatre is closed this week, and will not be reopened until Tuesday evening, September 21, when Edgar Fawcett's comedy—a satire upon the fashionable phases of metropolitan life—"Our First Families," will be produced and the regular season opened. Mr. Daly has in preparation some other features of interest specially designed for the opening night. An address by a distinguished American writer, a new drop curtain, and new decorations will be among the most attractive.

Genevieve Ward is announced to reappear at the Prince of Wales' Theatre about the middle of September, in "Forget Me Not," to be followed in the next month by an English version of the Dutch domestic drama, "Anne Mie," in which the Rotterdam company were recently performing in London. This piece has been adapted especially for Miss Ward, who will sustain the part enacted with such touching art by Mlle. Beersmans. The adapter has in this instance made no change in the scene of the play, which remains a study of life and manners in the province of Zeeland.

"An American Girl," Anna Dickinson's play, written for Fanny Davenport, is in active rehearsal at Haverly's Fifth Avenue Theatre, for production on Monday evening next. Four new scenes are painting, and many dressmakers are busy preparing six elaborate dresses for Miss Davenport to wear on the opening night. Miss Davenport at first intended to have her dresses made in Europe, but as everything connected with the play is to be distinctly American, she is having her wardrobe made here. The garments are said to be marvels of artistic skill, both in the effective combination of color and the draping.

A writer in the Leeds *Daily News* states that the late Miss Neilson was a native of Leeds, and that the statement in biographical dictionaries that she was the daughter of a Spanish gentleman and born in Saragossa in 1850, are entirely incorrect. "As a fact," says he, "the deceased actress was born in a house in St. Peter's square, in this town, on the 3d of March, 1840. Her real name was Elizabeth Ann Brown. Her father was a basket maker, who for a long time occupied a cellar in Briggate as a workshop. At an early age she evinced a strong passion for the stage, and one night, after shaking hands with her uncle on old Leeds Bridge, she ran away from home and eventually found herself in London. She was then scarcely thirteen years of age. Joining the corps de ballet at one of the metropolitan theatres she made her first appearance on the stage in 'The Yorkshire Lass.' Her great natural talents and beauty soon brought her into prominent notice, and her rise in her profession was rapid and brilliant. When still a mere girl she contracted a marriage with a person named Lee. * * * Her only child, born many years ago, died in infancy. Miss Neilson never acted in her native town, but it was known that she had a desire to do so; and, indeed, she mentioned to her uncle, shortly before her departure to America, her wish to appear at the Grand Theatre. Probably had she lived, this intention would have been carried out. Her mother, to whom, with characteristic generosity, she allowed £300 a year when fortune's golden stream began to flow towards her, is still living, and resides in the neighborhood of Guiseley. On receipt of the sad intelligence of her daughter's death she at once proceeded to Paris, and on Friday last she was present at the funeral, though few among the crowd were aware of the fact."

The Academy of St. Cecilia.

"IL TROVATORE," for August 29, says concerning the above-named academy: "For those who do not know it, we say that this association, under the auspices of St. Cecilia, has for scope the restoration of sacred music. 'This association has members, besides those in Italy, in Germany, in Ireland, and even in America, and unfolds every possible means for the realization of its peculiar programme."

Finally, it has made a call to those who cultivate sacred music, in order to obtain the moral and pecuniary aid in favor of the foundation, in Rome, of a new school, which is to be called "Cappella Gregoriana," the scope of which is to educate singers capable of executing the music of the great masters, according to the traditions of the old Roman school.

On the 1st of the coming September the Italian Association of St. Cecilia will hold in Milan some meetings; will make some experiments with different pedal key-boards of the organ; will give concerts in which we shall hear the American "pedal-harmonium" (organ); will present a project for an organ to be constructed on the occasion of the artistic National Exposition of Milan, to take place next year, &c., &c.

At this meeting will take part celebrated literary musicians, among whom may be named Raillard, author of esteemed works on ancient musical writing, Muller and Conturier."

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

"The lost chord!" Some organists seated at the organ lose every chord—in utter confusion. When they find one and play it clearly it sounds forlorn and out of place, and seems to wish to attract a less prominent attention!

Organ patents and inventions are valueless—or are considered to be so, for who makes money out of them? A good improvement may be appreciated by the better class of performers, but what churches will pay extra dollars to have it incorporated in their new or old organs? Moreover, organ builders are cut down in price by the sharpest competition, and are scarcely fairly paid for absolutely necessary work. Why seek to improve the mechanism of the instrument then? Echo answers—why?

It does not seem very probable that there will be many organ recitals given in this city during the coming winter. Henry Carter is no longer at Trinity Church (the authorities of which had decided anyway to have no more organ recitals given therein); John White is no longer in the field, who was an organist possessed of much talent; and S. P. Warren, with his new office of conductor of the New York Vocal Union, will probably have no time to devote to the preparation of worthy programmes, even if he had the inclination to do so. Thus is New York desolate, and "Pinafore" will reign in place of Bach's fugues. Excellent substitution!

Execution on the organ, or on any instrument, is to be sought after, but not at the cost of everything else. Of course, it cannot be truly determined whether we live at a time which may be considered more of an age of technical display than anything else. Naturally, it must be admitted that what seems very easy to be played in old compositions by modern organists was not so looked upon by performers at the time the difficulties were written. The immense execution displayed by soloists at the present day has been the result of a gradual growth, in which the desire to excel has had a large influence. Although great progress has been made in the art of composition, it is small enough when compared with the advancement made in mere technique. Solo organists know this full well.

It would be well if some organists could be placed out of sight when doing duty as performers, it matters not whether in rendering easy or difficult pieces, and this because the motions they make are both painful and ridiculous. It seems to be an accepted fact by many organists that to play an organ easily is to play it badly, and that, therefore, he who labors at the instrument succeeds in accomplishing the most. Probably very few affect to act in this manner, but do so from habit. To execute running passages upon a modern organ is just as easy as to play the same upon a piano, and but very little, if any, movement is required to pedal all ordinary passages. Now and then very difficult pedal passages occur, which necessitate more or less bodily movement, according to their peculiar construction.

The Death of Adelaide Neilson.

THE following communication was published in the London *Era* of August 29: I take the liberty of asking room in your columns for a word in regard to the death of the lamented Miss Neilson. For the last five years I have had the charge of her health during her visits to Paris, one of the treatments running through a period of four months. The disease from which she suffered principally was gastralgia—one of the forms of dyspepsia attended with neuralgia of the stomach, a form extremely fantastic in its coming and going, and in her case quite as dependent on moral causes as on errors of diet. The last fatal attack in the Bois de Boulogne was evidently one of her usual attacks of gastralgia, which might have been relieved then, as it often had been before, by a free use of morphine. The unfortunate lady sent her maid for me at seven o'clock, but to my great regret I was absent that evening on a visit to my family in the country, and did not hear of her illness till I heard of her death. At three o'clock in the morning, twelve hours from the commencement of the attack, during a most violent recurrence of the pain, she suddenly ceased to complain, went into a state of syncope, and died in the syncope. The post-mortem examination made the next day by Dr. Brouardel, Professor of Legal Medicine at the Medical School of Paris, and now one of the first authorities in Europe in legal medicine, disclosed the extraordinary fact, one of the rarest in the history of medicine, that in her writhing she had ruptured a varicose vein in the left Fallopian tube, and had died from internal hemorrhage. Two quarts and a half of blood were found in the peritoneal cavity, and the ruptured vein presented an orifice of from four to five millimètres in diameter. Very truly, &c., W. E. JOHNSTON, M. D.

10 Boulevard Malesherbes, Paris, August 22.

"Lawn Tennis" will be produced at the Park Theatre on Monday evening next. The operetta in the second act called "D'Jack and D'Jill" is a musical setting of the old nursery rhyme. The whole work is sung. The subject is treated with all possible seriousness and will be one of the great features of "Lawn Tennis."

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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W. MALMENE,
Mus. Bac. Cantab., has resigned his position as Instructor of Vocal Music in Washington University, St. Louis, which he has held for the last eleven years. An engagement as musical director of a vocal and orchestral society (English or German), a good organist appointment or music teacher in a prominent school would be accepted. Steinway Hall, N. Y.

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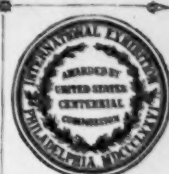
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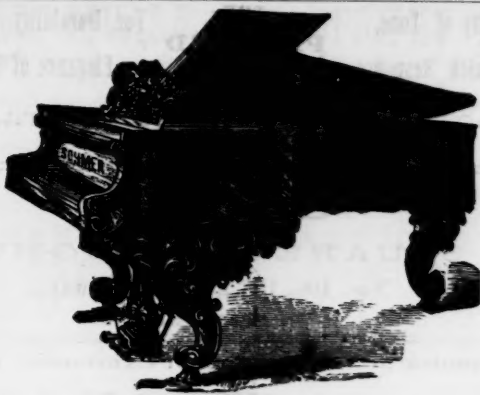
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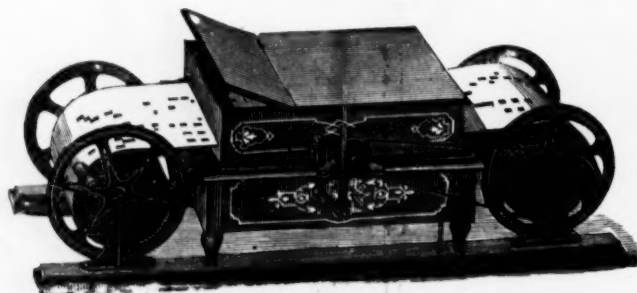
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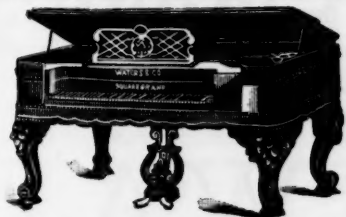
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